REFLECTIONS II ROKER PIER

REFLECTIONS II : ROKER PIER

Image: Rod Morris

RE-THINKING AN INDUSTRIAL PAST

Sunderland, like many other UK cities, is a post-industrial city with evidence of its industrial past littered across the landscape. The eighteen-long year engineering project to build a new North Pier, to improve the protection of both the harbour and the incoming ships, was completed in 1903. It became known as the Roker Pier and Lighthouse, and the site of the Reflections II project which considered this industrial legacy in a post-industrial context.

The Roker Lighthouse and Pier were built as one of the last big engineering projects commissioned by the River Wear Commission in the early 20th century. Sunderland Port was an industrial engineering project developed by the Commission, to develop the natural harbour as a port in the 18th century. New piers, lighthouses, docks, warehouses, and quays were built and the river and harbour deepened to accommodate longer and larger vessels to use the port which were fuelling the growing prosperity of Sunderland as one of the largest coal shipping ports in the UK. In 1972 the River Wear Commission morphed in the Port of Sunderland, still one of the largest municipally owned ports in the UK. The last shipment of coal left the port in 1986 and the final ship was built on the River Wear in 1988, thus bringing to a close the Industrial era that had brought much change and prosperity to this region.

The Roker Lighthouse is a beautiful building, restored to its former glory that brings to light the incredible detail and quality of materials deployed. Lovingly restored, the attention to detail and the re-instatement of the quality materials originally used in the lighthouse, make this a delightful place to visit. The lighthouse is constructed of grey and red granite, hewn from quarries in Aberdeenshire. This ingenious use of material, incorporated the traditional red and white stripes of lighthouses without incurring the additional long-term costs of re-painting and maintenance. The ground floor has a terrazzo like floor covering. Its walls are tiled with detailed turquoise green ceramic tiles, which have been specially re-made from the original pattern still held in the archive of the original manufacturer. Each individual mahogany timber slat was carefully cut to a precise angle to follow the tapering curve of the lighthouse. The parquet floor, stained and covered in layers of bitumen and grease, was replaced. The specially made

brass handles for the small windows on the second and third floor of the lighthouse, covered in many years of paint, were sandblasted and restored to their former glory. Even in its day, it was an exceptional building. The crowning glory of the lighthouse would have been its glass lens, signalling safe passage to passing ships. Much like the industrial engines that would have kept the Lighthouse operational, which have all disappeared with the increased electrification and centralisation of lighthouse signalling, the glass lens has made way for a light, refracted plastic lens, remotely operated. Although the romance of the lighthouse might be punctured, it is no surprise that this imposing industrial landmark has found a new lease of life in the 21st century as a tourist beacon.

Glass was thus a critical material deployed in the function of the lighthouse. Glass lenses were used to reflect light far into the dark sea, guiding ships home. Fresnel lenses were commonly used. These solid cast triangulated bars of glass were set in rotating frames, and enabled the light to be both reflected and refracted and thus travel more efficiently and further. A Fresnel lens, invented by the eponymous French physicist Augustin-Jean Fresnel in the 1820s were introduced to the UK by the Scottish physicist Sir David Brewster. Brewster was incidentally also the inventor of the kaleidoscope. There is a serendipitous connection in that Sir David Brewster is originally from Jedburgh, and his work was celebrated in some of the artists' work in the Reflections I project which took place in the Scottish Borders in 2016, which proved the inspiration for this project.

Reflections: glass: water: art: science was a programme of arts events at the historic Haining building and loch in Selkirk, and formed part of the Festival of Architecture in May, during the Year of Innovation, Design and Architecture 2016. The programme included an exhibition with a focus on glass, site-specific installations engaging with the loch, workshop demonstrations and a series of talks. It was this model that informed the Reflections II at the Roker Pier.

Sunderland has a long historical connection with glass. Monkwearmouth on the north bank of the River Wear, is considered the first place of glass production in the UK in the 7th century AD and later the site of industrial glass production. This site then, is an apt location for the National Glass Centre (NGC). The Glass and Ceramics

Department at the University of Sunderland, is based at the NGC, an international Centre of excellence for the production, knowledge and education of contemporary glass. It is the material connection of both glass, and its proximity to the site of the Roker Pier, that made the department an ideal partner in exploring, and celebrating the historic significance of the Roker Pier and Lighthouse.

In collaboration with staff from the Glass and Ceramics Department, and staff from Sunderland City Council, a brief was developed which was modelled on the Reflections I project. The project received seed funding from the Heritage Lottery Fund, who financed the Roker Pier Restauration project, to support this event. The Reflections II project focused on making site-specific artwork that responds to the architecture of the lighthouse and presented a rare opportunity to respond to such an architecturally and historically interesting site. In particular, the focus on the curved geometry and the way this interacts with light: the way light entering the lighthouse moves and changes. In addition, the incredible acoustics of the tunnel provided an exceptional space for sound works.

The Roker Pier Lighthouse project, invited students to respond to the brief and the site as part of a module in the curriculum, in which responding to live briefs and real sites are key. The brief for the students included working with industrial materials such as glass, ceramics, steel, timber to design site-specific works. The reconsideration of those materials in the context of a post-industrial economy with a focus on the 'recrafting waste' and making use of salvaged waste glass from the NGC and the repurposing of reclaimed materials salvaged from the lighthouse itself, were already explored in the practice of PhD student Helen Pailing. She had been invited to produce awards for the Trust, recrafting the parquet flooring from the lighthouse. In addition to this site specific project, broader dialogue around the re-crafting of waste became the focus of a Symposium.

The *Roker Pier Symposium: Re-thinking Industrial Materials* took place on 25th of May at the National Glass Centre. The theme for the Symposium was the reconsideration of industrial materials (glass, ceramics, steel,…) in the context of a post-industrial economy in the

Anthropocene which focused on the practical, theoretical and philosophical concerns around 'recrafting waste'. The Symposium brought together research active staff and research students. The seminar programme was split into two distinct but related sections: the first part related to practical, on-the-ground projects and the second half focused on the theoretical and critical research in environmental arts practices. Speakers included Zoe Laughlin from the Institute of Making at King's College, London whose research is at the interface of the science, art, craft and design of materials. Her work ranges from formal experiments with matter, to materials consultancy and large-scale public exhibitions and events with partners including Tate Modern, the Hayward Gallery, the V&A and the Wellcome Collection.

Other speakers included Maria Sparre Petersen from the Royal Danish Academy whose presentation discussed her particular interest in development of sustainable practices in creative glassmaking with emphasis on aesthetic aspects of the subject matter.

Artists working in other media but whose practice considers 'waste' and ecological awareness, were Julia Barton and Hannah Imlach, with a talk by Creative Carbon Scotland - an organisation that supports the creative industries to become more carbon aware. The symposium also presented the research by two of our research students in Glass: Riikka Haapasaari and Helen Pailing.

The symposium was a day of talks and discussion that preceded the Glass Heap Challenge, a concept devised by Matt Durran, who graduated from the University of Sunderland and is an established artist, curator and innovator with his own international practice. Matt creates beautiful, compelling and inspiring pieces which have been shown in many exhibitions worldwide including in the UK, the V&A Museum and the Crafts Council. He has also been the curator of the British Glass Biennale. His art work often focuses on large-scale installations and sculptural pieces which at times harmonise with their physical surroundings and at other times lie in uneasy conjunction. Within his practice, Matt strives to incorporate emerging technologies with his aesthetic ideals, stressing the importance of making his own work and including new materials that move forward his own artistic expression. His engagement with the nature of glass has also led him to explore

the path of technical innovation which in turn has resulted in ground breaking collaborations with scientists and medical professionals. This will be the twelfth Glass Heap Challenge that he has presented in collaboration with PhD student Helen Pailing. A film is currently being made to reflect the day's event.

The Glass Heap Challenge took place at Holey Rock Corner at the Roker seafront, with the Roker Lighthouse in the background. At this public event, students and staff from Glass and Ceramics, remelted waste glass from the National Glass Centre in a portable furnace by the beach, used seaweed from the beach in a raku firing of ceramics on site, re-crafted waste glass into new works of art, fashioned lamp-worked glass objects on site with a glass torch and experimented with electronics in glass. These experimental demonstrations, with predominantly waste materials, including some from the Roker Pier itself, in this public space, showed the audience both the making skills of the makers involved, and raised awareness of the nature of the materials. The location of Holey Rock Corner with the Lighthouse in the background also raised awareness of the Lighthouse. Some of the works created during the day were then installed for a photoshoot at the Lighthouse itself.

It is hoped that Reflections at Roker Pier will become an annual event, in partnership with Sunderland City Council, the Sunderland Seafront Trust and the University of Sunderland.

Some useful sources:

https://www.rokerpier.co.uk

https://www.portofsunderland.org.uk/port-history

You can find more about that the first Reflections project here: https://issuu.com/ingepanneels/docs/reflections_ebook_read_mode_reduced/9

Inge Panneels
Senior Lecturer
University of Sunderland


FLO

Image: Inge Panneels

PARTNERS

For more than 100 years, Roker Pier & Lighthouse has protected the entrance to Sunderland's harbour and has stood out as one of the City's most iconic structures. Built between 1885 and 1903, the Grade II listed structure was hailed as a 'triumph of engineering' and the pier transformed the face of Roker seafront and rapidly became a popular local landmark.

This complex undertaking was the brainchild of one man, Henry Hay Wake, chief engineer of the River Wear Commissioners. The construction of the pier posed an array of logistical problems, which Wake solved by designing and patenting a range of ingenious new engineering techniques and equipment. One of the unique features of the pier is the tunnel which runs through the full length of the pier, from shore to lighthouse. The tunnel initially carried the gas and water pipes for the crane and was later used by the keeper to reach the lighthouse in bad weather.

Today the pier and lighthouse continue to protect Sunderland's harbour and the lighthouse provides an important navigation aid to mariners, with the light and foghorn having been operated remotely by the Port of Sunderland since the 1970s. With no lighthouse keeper to maintain it, the building fell into disrepair.

In 2014, funding was sought from the Heritage Lottery Fund to restore the lighthouse to its former glory. The restoration has been completed sympathetically, maintaining original features where possible and with the aim of returning the lighthouse to the way it would have looked when it first opened in 1903.

The vision for the restoration work was, once complete, for the tunnel and lighthouse to be opened to the public for the first time in the structure's history. This will be realised in 2018 when the first public tours of Roker Pier & Lighthouse will be launched.

Through the restoration project we wanted to explore ways in which this unique structure could be used beyond public tours. We wanted to explore how this unique space could be used to inspire and exhibit site-specific artwork that responded to the architecture of the pier and lighthouse which presents a rare opportunity to respond to such an architecturally and historically interesting site.

Working alongside the University of Sunderland's Glass and Ceramics department, we have been able to explore and test the many ways in which this remarkable space could be used as inspiration for artists and as a place to display artwork. This publication details only the beginning of this journey which we will continue to develop over the coming years.

Matthew Storey
Sunderland City Council

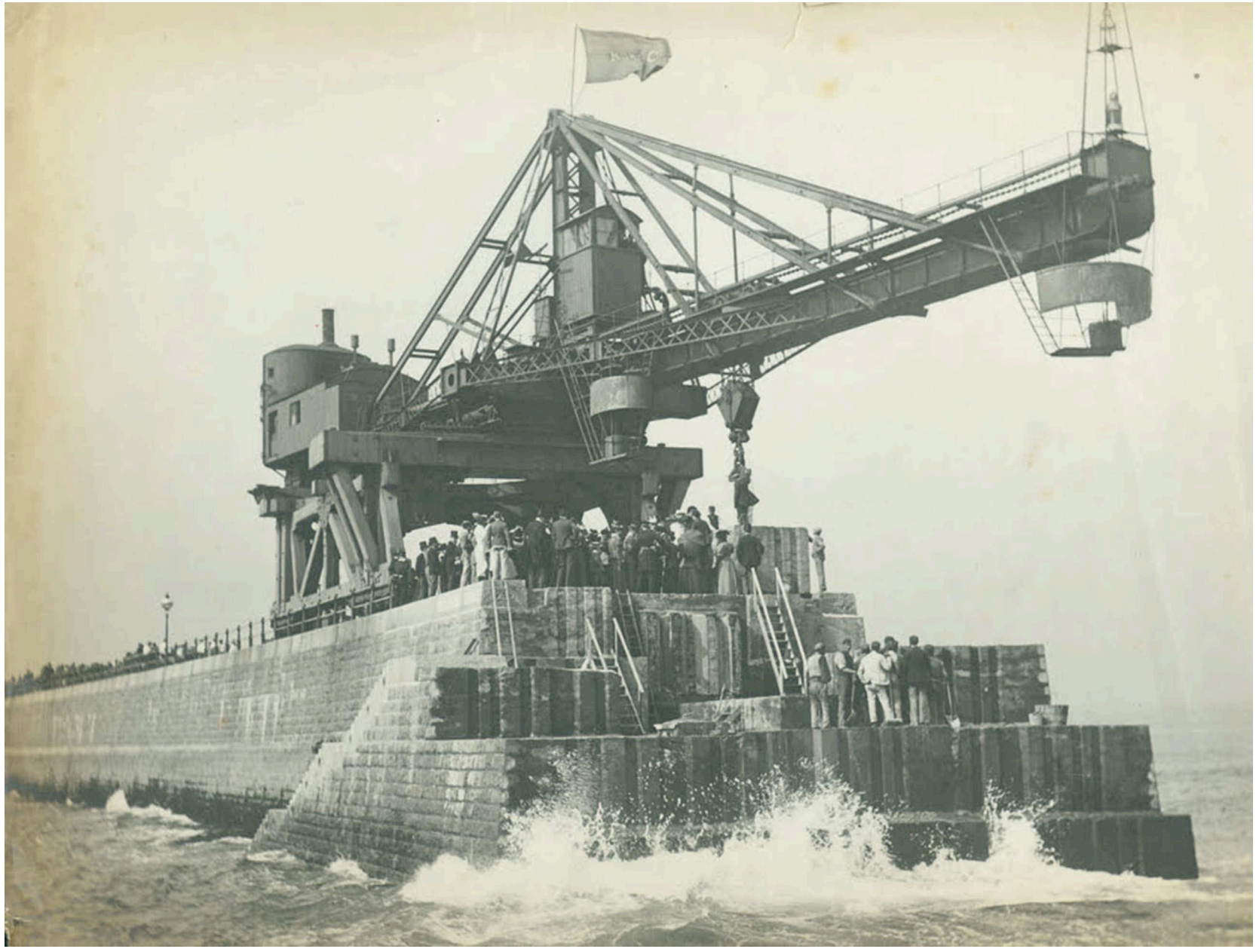
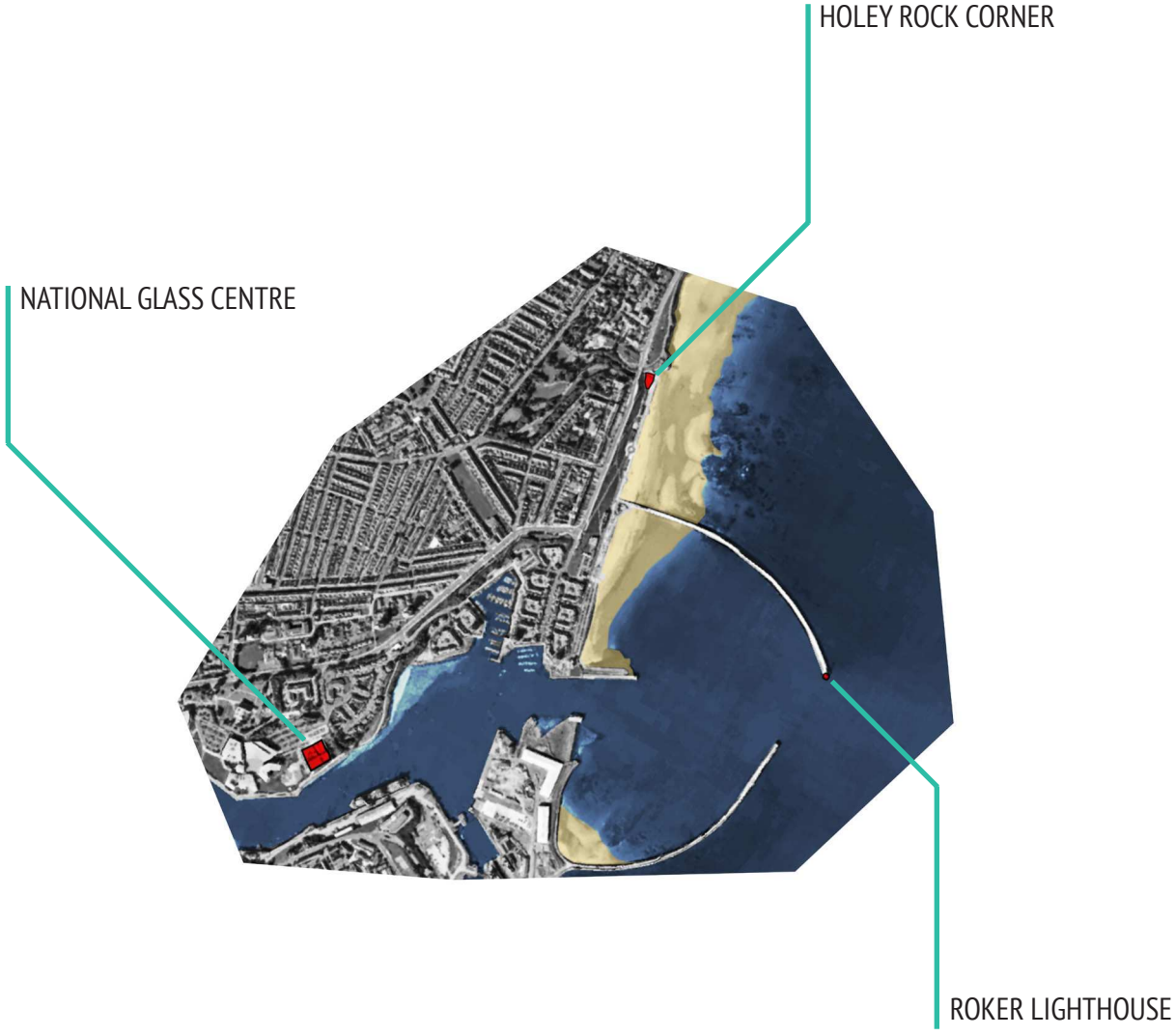


Image: Sunderland City Council

LOCATIONS



INSIDE - SYMPOSIUM

RE-THINKING INDUSTRIAL MATERIALS

“THE RECONSIDERATION OF INDUSTRIAL MATERIALS IN THE CONTEXT OF A POST-INDUSTRIAL ECONOMY IN THE ANTHROPOCENE”

Image: Inge Panneels

CONTRIBUTORS

ARTIST

MARIA SPARRE-PETERSEN

Maria Sparre-Petersen holds an MFA from Rhode Island School of design and a Ph.D. from The Royal Danish Academy of Fine Arts, School of Design. She is currently working as an artist, designer, maker, teacher and researcher with a strong focus on ethics and a particular interest in development of sustainable practices in creative glassmaking with emphasis on aesthetic aspects of the subject matter. Through methods including experimentation with materials and collaborative activities with companies, museums, peers, colleagues, students, friends, family and strangers, she facilitates cognitive and creative processes with the aim of expanding aesthetic spaces of opportunity and engaging with local communities. She has received numerous awards, including the Danish Arts Foundation, for her work that encompasses commissions, site-specific installation, sculpture, craft and design.

INSTITUTE OF MAKING

ZOE LAUGHLIN

Zoe Laughlin is a co-founder/director of the Institute of Making and the Materials Library project at University College London (UCL). She holds an MA from Central Saint Martin's College of Art and Design and obtained a PhD in Materials within the Division of Engineering, King's College London. Working at the interface of the science, art, craft and design of materials, her work ranges from formal experiments with matter, to materials consultancy and large-scale public exhibitions and events with partners including Tate Modern, the Hayward Gallery, the V&A and the Wellcome Collection. Her particular areas of interest are currently The Sound of Materials, The Taste of Materials and The Performativity of Matter, with outputs ranging from theatrical demonstration lectures to the making of instruments and features on both radio and television.

VISUAL ARTIST

HANNAH IMLACH

Hannah Imlach is a visual artist working predominantly in sculpture. She received a BA Hons in Fine Art from Duncan of Jordanstone, University of Dundee. Her transient and site-specific works respond to a particular landscape or recent development in scientific understanding and often focuses on environments threatened by changing climate. Hannah focuses on site-specific residencies and commissions, particularly those which offer opportunities to work directly with scientists and environmental researchers.

SCULPTOR AND INSTALLATION ARTIST

JULIA BARTON

Julia Barton is a sculptor and installation artist. She has a particular affinity with plants and other natural forms, coupled with a fascination with technical and scientific advances and the minutiae of construction techniques and materials. Her project Littoral Art has been creatively investigating beach litter with coastal communities, for over 4 years. Julia's novel way of widely engaging communities has recently been acknowledged with a 2017 Shetland Environmental Award for her Littoral Art Project work in the isles. It also prompted an invitation to Holyrood to inform MSPs of her observations at the shoreline from the micro to the macro point of view.

FILMMAKER

RIIKKA HAAPASAARI

Riikka Haapasaari is a filmmaker. Currently she is working on projects that combine filmmaking and glassmaking traditions to investigate the area between cinema and glass, focusing on themes relating to our society, tradition, skill, and cultural heritage. She is interested in finding contemporary ways of utilizing traditional skills in glass to create works that hold meaning beyond the material, and tell stories about our culture that evoke feelings, thoughts, and discussion. She is currently undertaking AHRC funded PhD research at the University of Sunderland.

CREATIVE CARBON SCOTLAND

CREATIVE CARBON SCOTLAND

Creative Carbon Scotland is a charity that connects the arts and culture with others working towards transformational change to a more environmentally sustainable society. We run a range of programmes from technical carbon management and reduction for cultural organisations, to our Green Arts and Green Crafts Initiatives which share and promote positive actions being taken by organisations and makers across Scotland, and projects which support the development of artistic practices in relation to sustainability and climate change and test new models for collaboration with non-arts sectors.

ROKER PIER SYMPOSIUM:
RE-THINKING INDUSTRIAL MATERIALS
25TH MAY 2018
NATIONAL GLASS CENTRE: THE POD

10:00	Registration and coffee
10:30	Introduction: Inge Panneels
10:40	Matt Storey, Sunderland City Council: Roker Project
11:00	Inge Panneels, University of Sunderland: Reflections 2: Roker Pier
11:20	Student Projects, University of Sunderland
11:40	Helen Pailing (PhD), University of Sunderland: recrafting waste
12:00	tea break
12:10	Matt Durran, presenter + creator of Glass Heap Challenge concept
12:30	Maria Sparre-Petersen, Royal Danish Academy of Fine Art: glass and sustainability
13:00	Lunchbreak + tour of the Department
14:00	Keynote: Zoe Laughlin, Institute of Making, UCL
14:45	Hannah Imlach: artist + maker with eco practice
15:05	Julia Barton: artist Littoral Art project; on embodied energy
15.25	short break
15.40	film by Riikka Haapasaari (PhD), University of Sunderland
16.00	Creative Carbon Scotland
16.20	Discussion Q&A: all speakers
16:45	Conclusion Inge Panneels
17:00	Finish

SUNDERLAND CITY COUNCIL

MATT STOREY

Matt Storey led the Heritage Lottery Fund (HLF) funded project to restore Roker Pier and Lighthouse between 2015-2017, overseeing restoration of the structure and the development of the pier, tunnel and lighthouse as a visitor attraction. Matt is currently Project Manager for Sunderland's Heritage Action Zone initiative and a Trustee at Bailiffgate Museum and Gallery, Alnwick. He has held a number of curatorial, learning and operations roles within the museums sector, including a spell at National Glass Centre during the Centre's redevelopment.

UNIVERSITY OF SUNDERLAND

INGE PANNEELS

Inge Panneels is an artist whose work explores notions of space using glass as a preferred medium for place-making projects. She ran her own studio from 1998 to 2015 working on public art commissions across the UK (NHS, Lloyds TSB, local authorities, BT, Museum of Liverpool…). She was Special Crafts Advisor to the Scottish Arts Council, Creative Scotland and Crafts Advocate for Creative Arts Business. Since 2014, she has concentrated on research. She is a part-time Senior Lecturer and Researcher at the University of Sunderland where her research is focussed on mapping as a visual methodology for place making, and the visual culture of making and glass, particularly in context of the Anthropocene. She organised Reflections at The Haining in Selkirk as part of the Scottish Festival of Architecture in 2016, and Mapping the Borders as part of the Being Human Festival in 2017.

ARTIST

MATT DURRAN

Matt Durran graduated from the University of Sunderland and is an established artist, curator and innovator with his own international practice. Matt creates beautiful, compelling and inspiring pieces which have been shown in many exhibitions worldwide including in the UK, the V&A Museum and the Crafts Council. His art work often focuses on large-scale installations and sculptural pieces which at times harmonise with their physical surroundings and at other times lie in uneasy conjunction.

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ARTIST

HELEN PAILING

Helen Pailing is an artist who works is profoundly engaged with materials. Economy of means and material is an integral part of her practice. She graduated with a BA(Hons) in Embroidery from Manchester Metropolitan University and continued her interest in the material culture of craft, studying MA Designer Maker from the University of the Arts in London. She was artist-in-residence at VARC in Northumberland in 2013. She is currently undertaking an AHRC funded research PhD programme of Recrafting Waste using a stitch-based methodology at the University of Sunderland.

OUTSIDE - WORKSHOPS

GLASSHEAP CHALLENGE

HOLEY ROCK CORNER

Images: Inge Panneels, Helen Pailing

CONTRIBUTORS

UNIVERSITY OF SUNDERLAND

INGE PANNEELS

ARTIST

MATT DURRAN

ARTIST

HELEN PAILING

ROAD FACTORY FILMS

ROD MORRIS

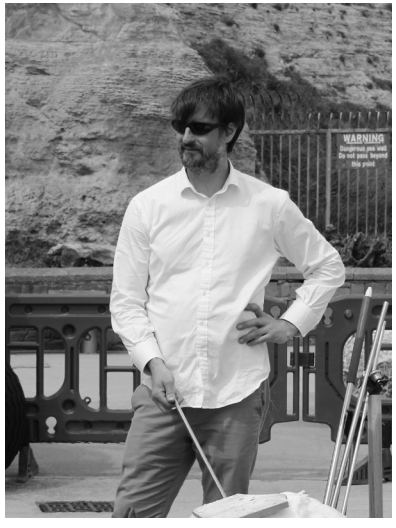
Rod Morris is a film maker and photographer based in Hastings but working on projects, around the UK and abroad.

Most recently he has been working on a range of commissions in locations as diverse as the Wimbledon Tennis Championships, palm plantations in Tanzania and the Calais “Jungle”.

He says that seeing dolphins whilst filming from the lighthouse was a very special moment.

SUNDERLAND CITY COUNCIL

MATT STOREY



UNIVERSITY OF SUNDERLAND

COLIN RENNIE

UNIVERSITY OF SUNDERLAND

STEVE BEARDSELL

STUDENT (MA)

ANNA SELWAY

STUDENT (BA)

RACHEL DAVISON

STUDENT (MA)

MICHAEL EMMOTT

STUDENT (PHD)

LIZ WAUGH-MCMANUS

GRADUATE

CAROLYN BASING

GRADUATE

ZOE GARNER

GRADUATE

TOM JORDAN

GRADUATE

RICHARD OLIVER

Image: Inge Panneels

WORKSHOPS

Images: Inge Panneels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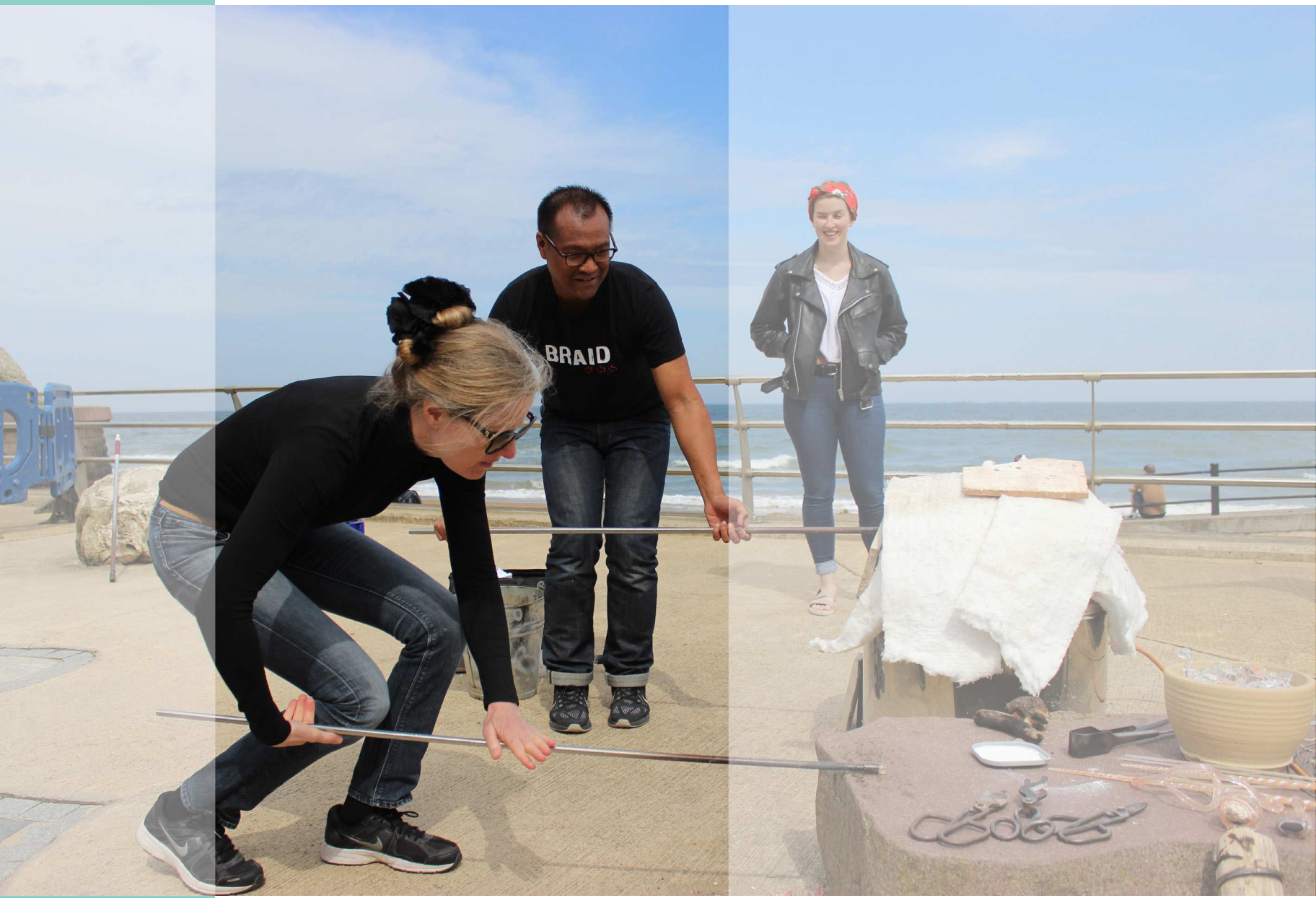

BRAID

HOLEY ROCK CORNER

Image: Inge Panneels

NATIONAL GLASS CENTRE

Image: Inge Panneels

HOLEY ROCK CORNER

Image: Helen Pailing


TEA
Coffee
ICE Cream
SLUSH
Hot Drink
COFFEE
POD
FLO GAS

HOLEY ROCK CORNER

Images: Inge Panneels, Helen Pailing

HOLEY ROCK CORNER

Image: Inge Panneels

HOT GLASS:

Recycled glass from the National Glass Centre, melted down in a portable furnace on the seafront and given new form.

The glass was heated to around 1100 degrees before being gathered from the furnace on an iron. This was shaped into a variety of forms, often in combination with locally scavenged materials - driftwood and beach pebbles.

Using two irons and working in tandem the molten glass was stretched out to form canes, sculpted with tools and blown out to produce bubble forms.

Images: Inge Panneels, Helen Pailing


FLO GAS

Images: Inge Panneels, Helen Pailing

Images: Inge Panneels, Helen Pailing

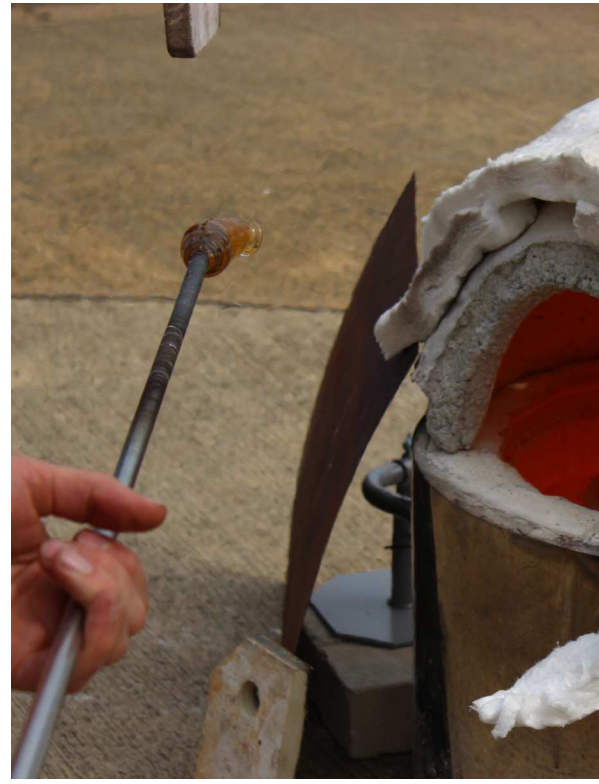
Images: Inge Panneels, Helen Pailing

HOT GLASS

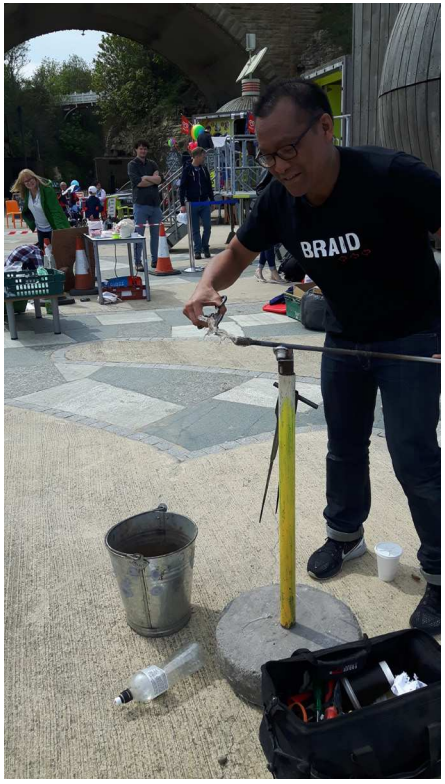
Images: Inge Panneels, Helen Pailing

HOT GLASS

Images: Inge Panneels, Helen Pailing



Images: Inge Panneels, Helen Pailing



Images: Inge Panneels

COLD GLASS:

Up-cycled waste glass from the architectural glass and lampworking studios at The University of Sunderland was used to fashion new objects.

The glass was used cold, in its solid state, making use of forms produced as the by-product of different studio processes.

These parts were recombined to produce a new whole and the methods of joining the parts together, of attaching, weaving, sticking and binding became integral to the new objects.

PhD student Liz Waugh-McManus experimented with incorporating glass components into electrical circuitry.

Images: Inge Panneels, Helen Pailing


PHOTON

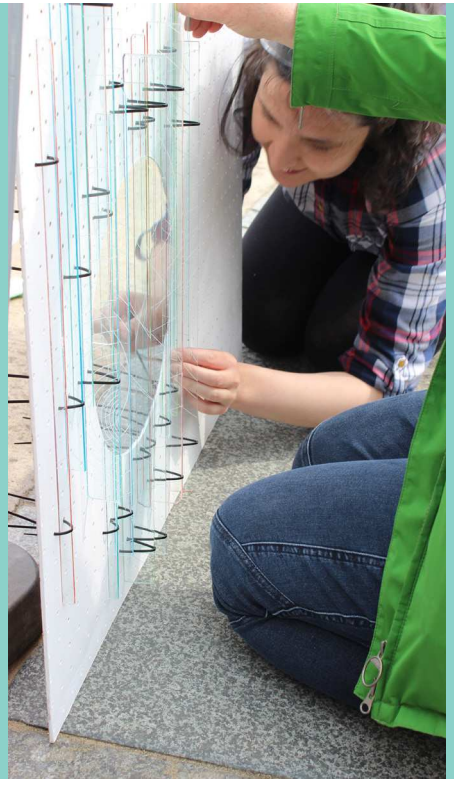
COLD GLASS

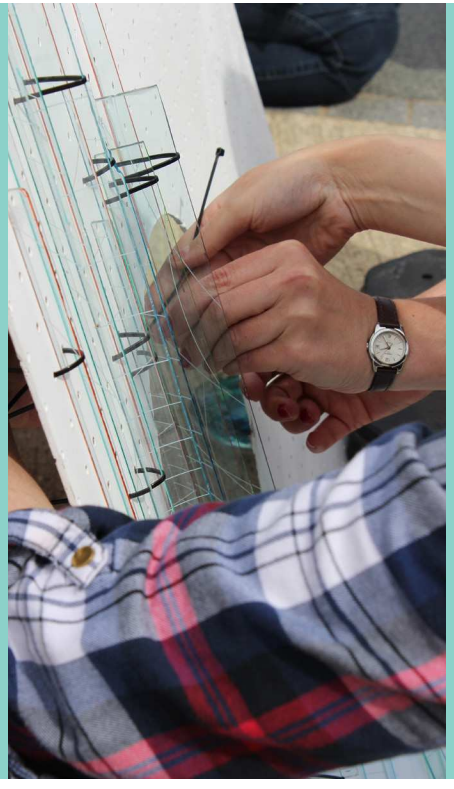
Image: Inge Panneels

COLD GLASS

Images: Inge Panneels

Images: Inge Panneels, Helen Pailing





Images: Inge Panneels, Helen Pailing

COLD GLASS

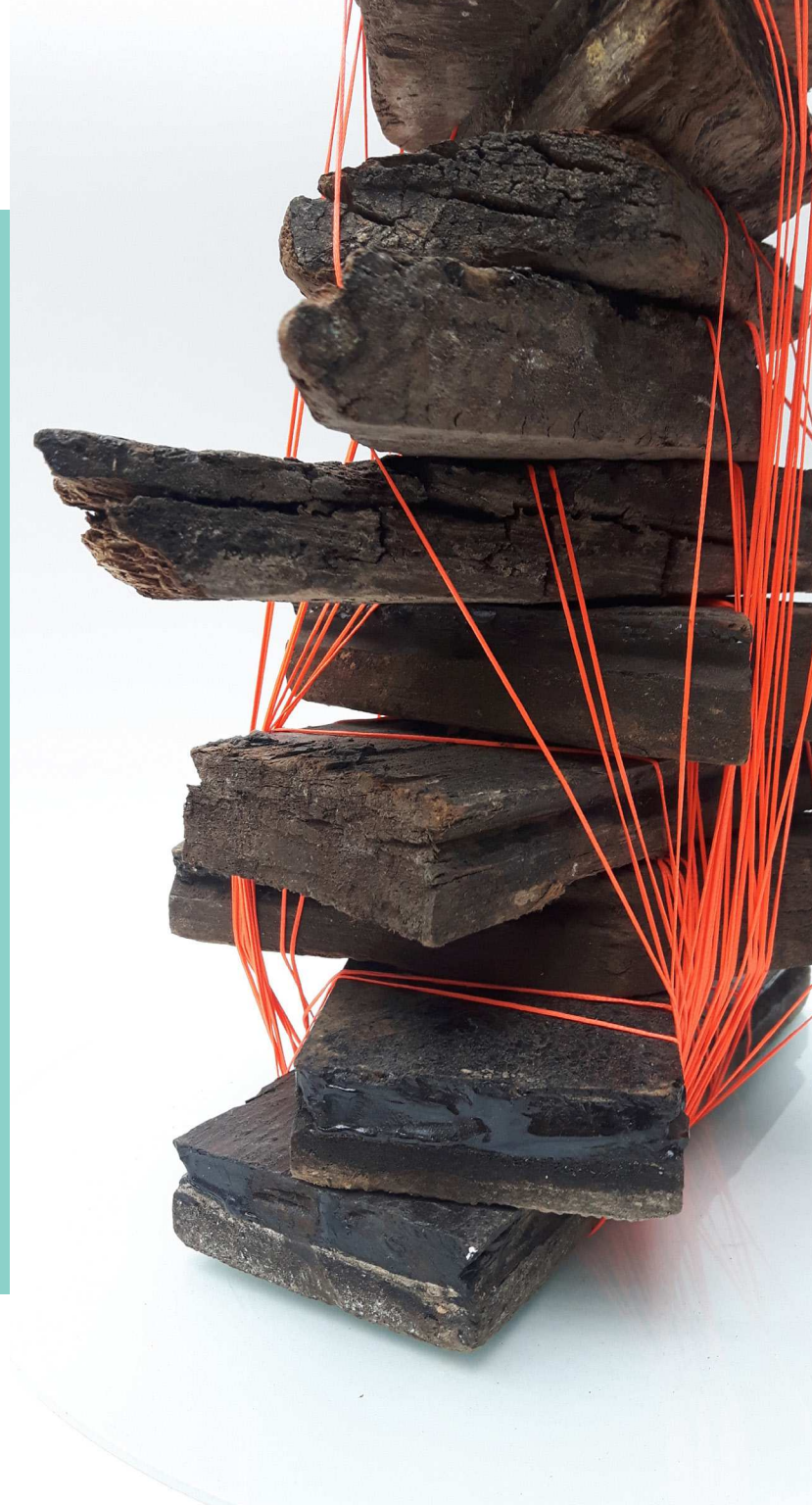
Images: Inge Panneels

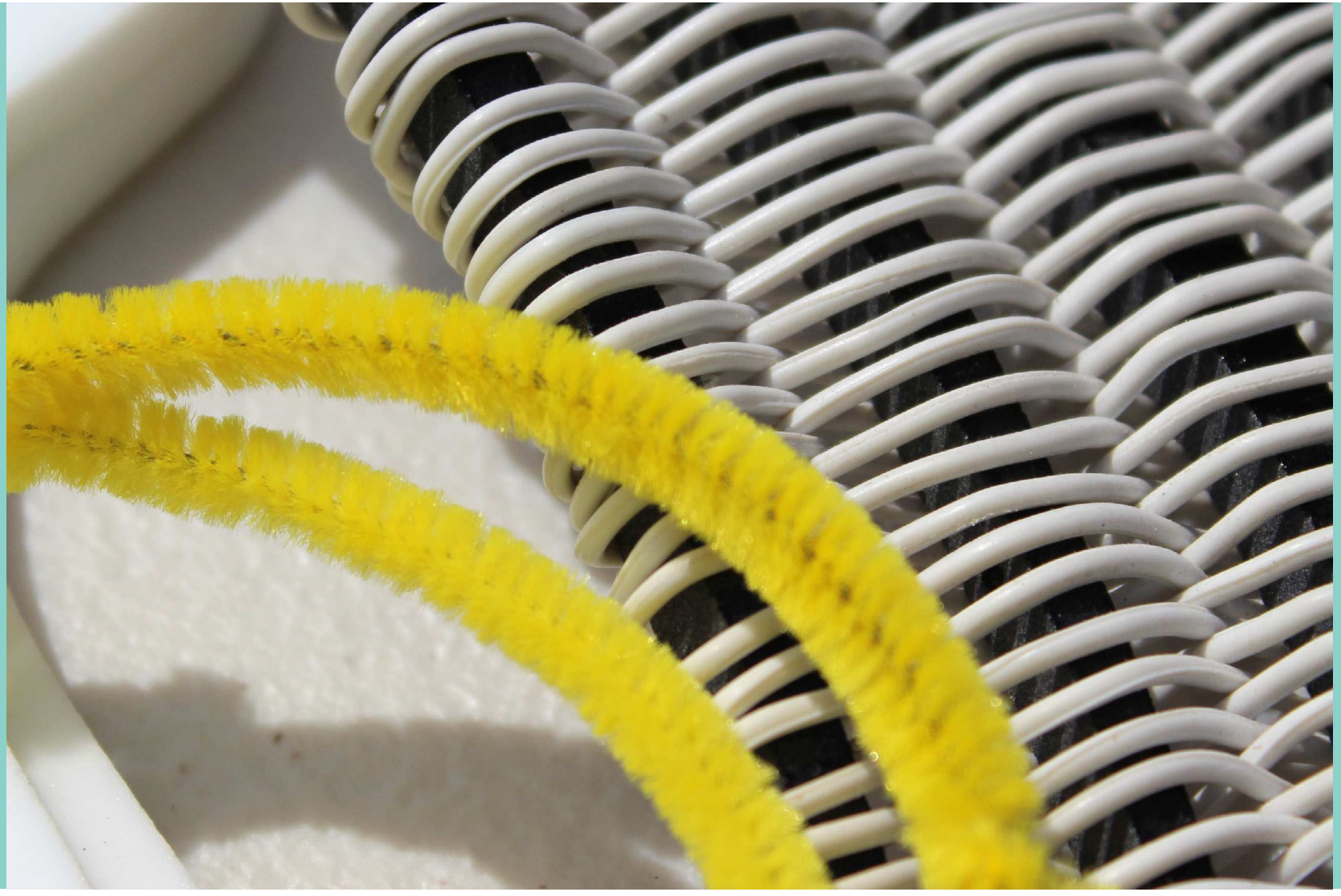
SALVAGED MATERIALS:

Offcuts and waste parts from other processes and projects were gathered and up-cycled to form new objects.

This included offcut glass from the waterjet cutter at the National Glass Centre which produces both wooden and glass waste that resembles a sprue from a plastic injection moulding process.

The waste from this process is often regular in shape and produced in large quantities which led to some interesting re-combinations of parts.

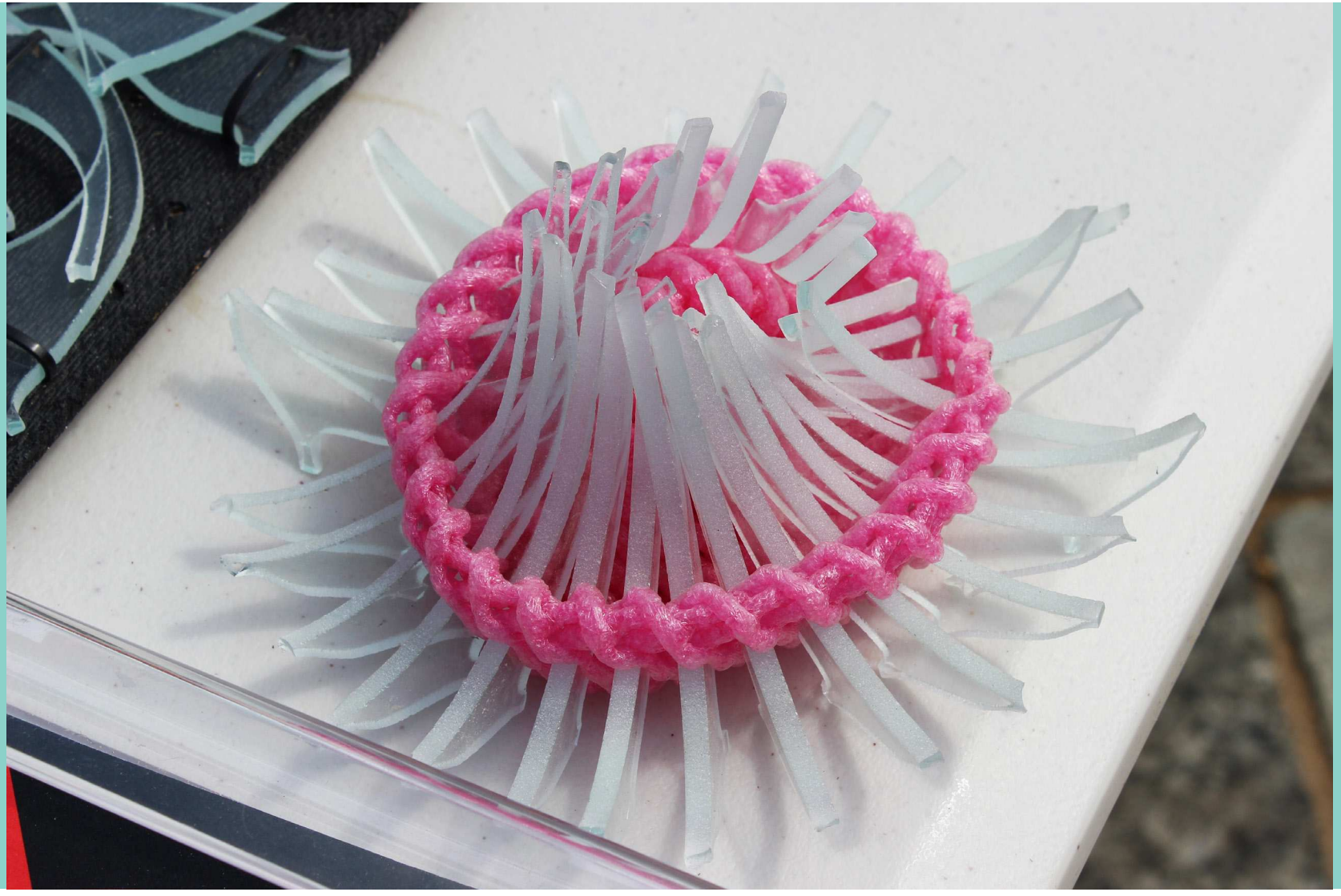




Images: Inge Panneels, Helen Pailing

SALVAGED MATERIALS

Images: Inge Panneels



Images: Inge Panneels

FLAMEWORKING:

Melting waste glass down and mixing it with some newly made objects, the flameworking team could directly re-use and join smaller pieces of glass waste than a hot glass process could.

A variety of forms were produced, including marbles and clusters of tubular pieces.

The Flameworking workshop was led by University of Sunderland graduate Zoe Garner.

Images: Inge Panneels, Helen Pailing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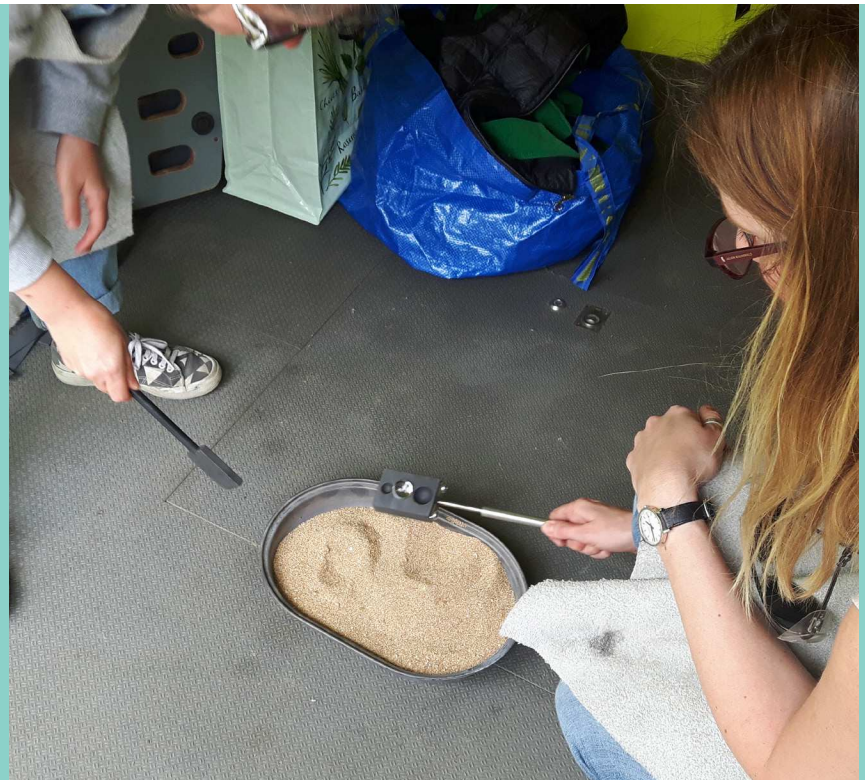


Images: Inge Panneels, Helen Pailing

FLAMEWORKING

Images: Inge Panneels

RAKU CERAMICS:

Reclaimed clay from the University of Sunderland ceramics department was used to produce a range of hooks. These were pre-fired and had a glaze applied in which metal oxides were used to add colour.

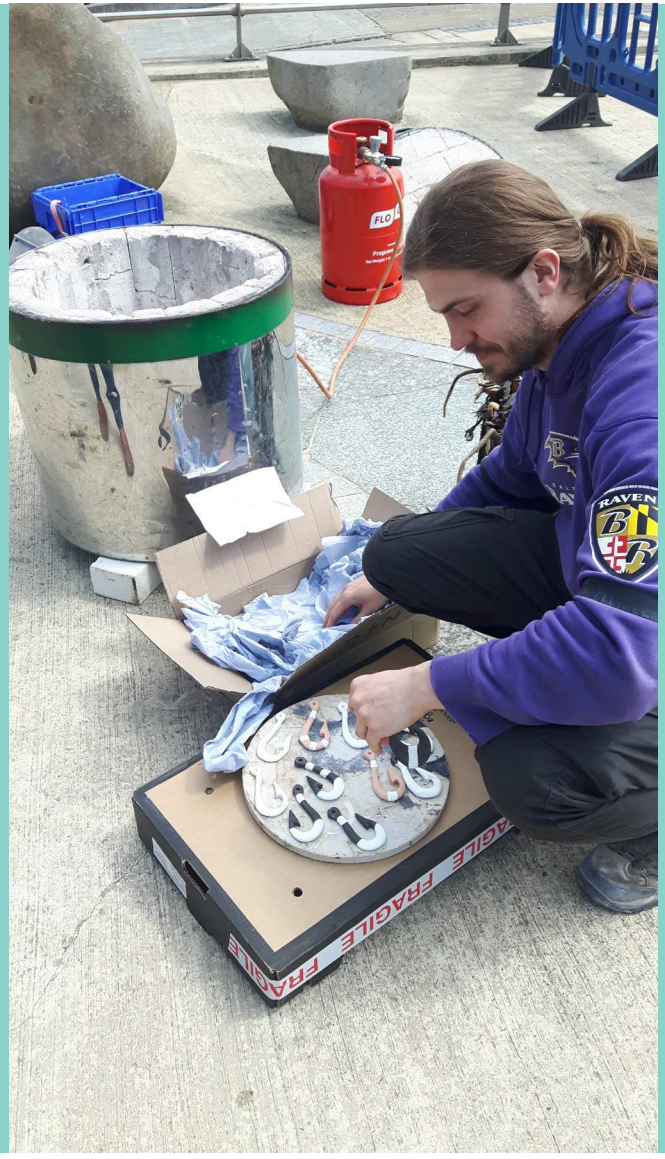
The glazed hooks were heated in a portable raku kiln on the seafront and taken, while still glowing hot, to be placed in a drum of sawdust and seaweed.

The minerals in kelp gathered from the beach reacted with the metal oxides in the glaze to produce new and unexpected patterns.

RAKU CERAMICS

Image: Inge Panneels

Images: Inge Panneels, Helen Pailing



RAKU CERAMICS

Images: Inge Panneels, Helen Pailing

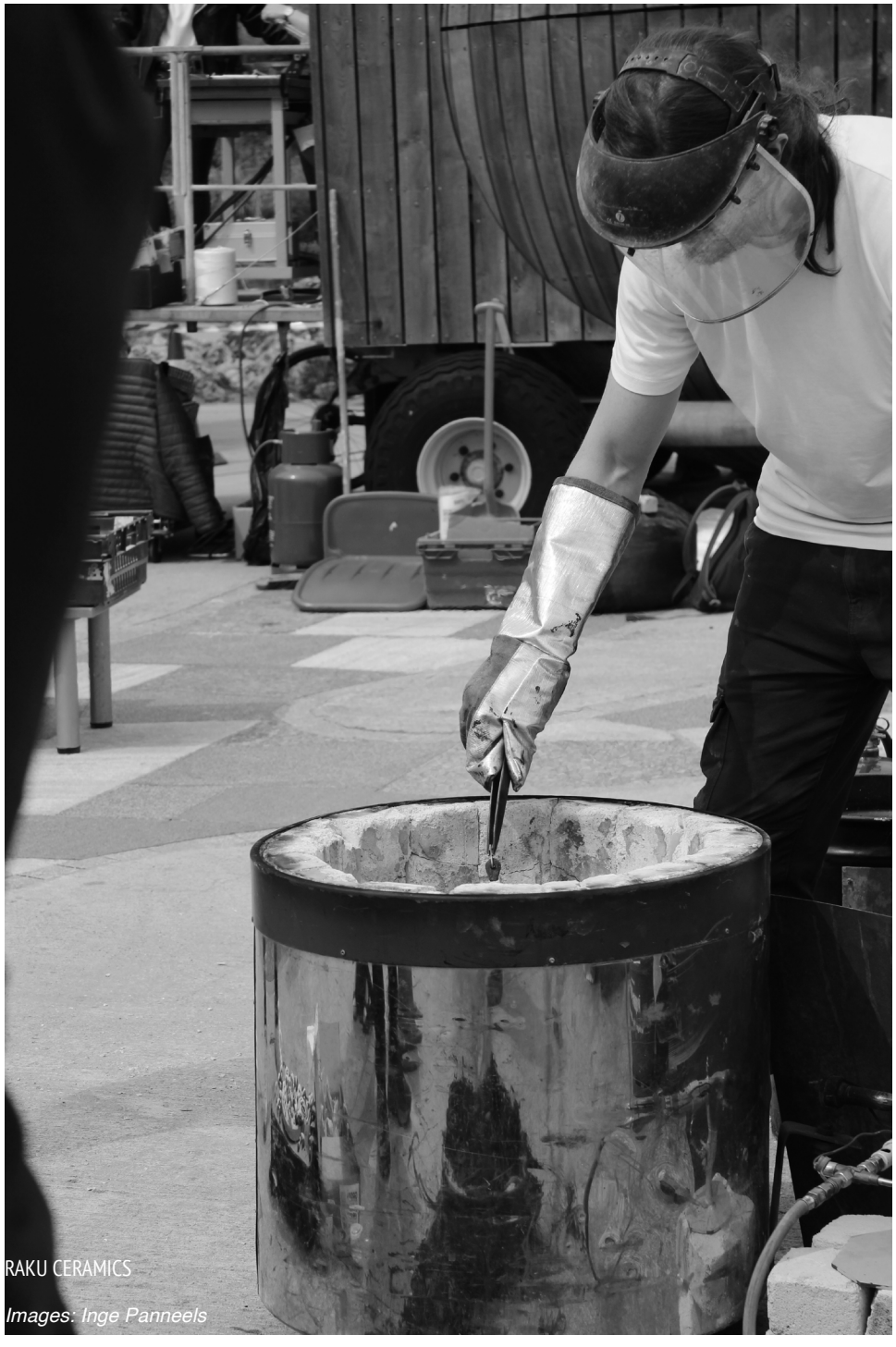
RAKU CERAMICS

Images: Inge Panneels, Helen Pailing


TEA
COFFEE
Hot Choc
SOUP
ICE CREAM
SLUSH
Ice Drinks
COFFEE
POD

RAKU CERAMICS

Images: Inge Panneels, Helen Pailing



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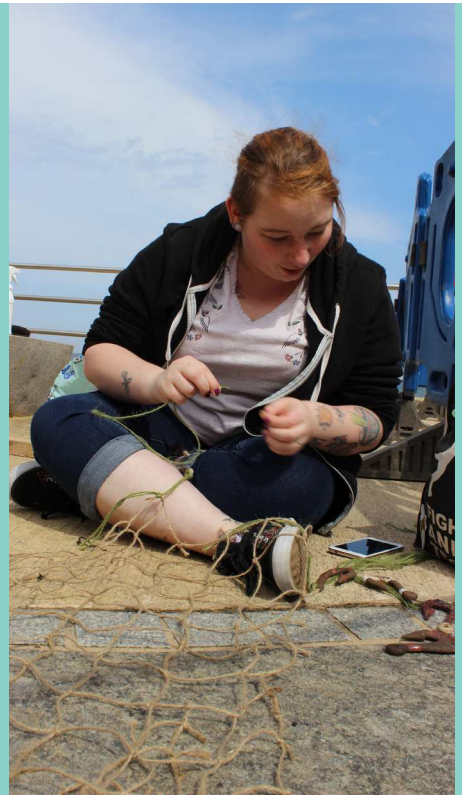

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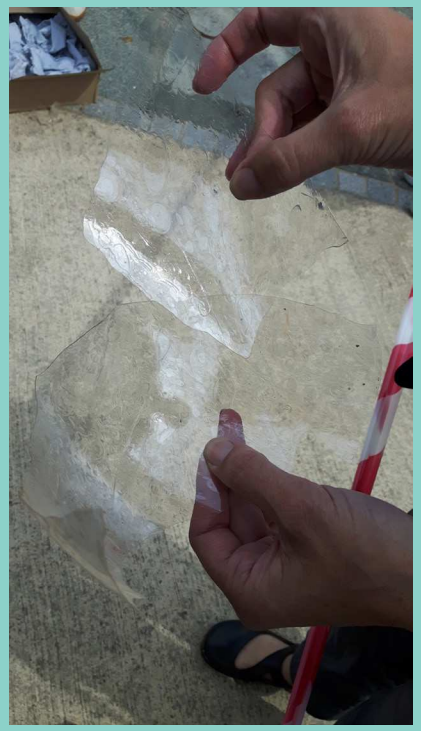

SMALL OBJECTS

Images: Inge Panneels, Helen Pailing

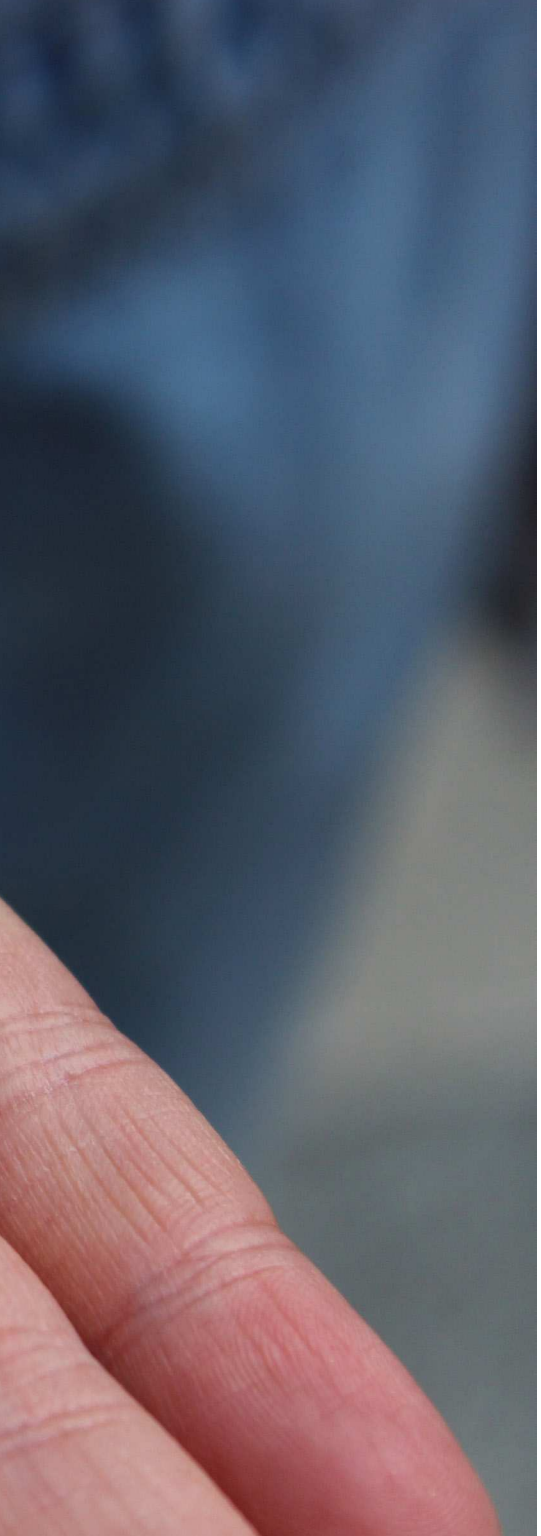

Image: Inge Panneels


TOYOTA
HILUX
FLAMMABLE GAS
2
LM58
NFU
FLAMMABLE GAS
2

Images: Helen Pailing


ROKER PIER
Roker Pier
Caution

GLASSHEAP CHALLENGE

The Glass Heap Challenge is a challenge event committed to exploring sustainable solutions to the global problem of stockpiled and landfilled waste glass and inspiring like-minded action in others.

For the first time in its manufacturing history, the production of glass has reached a tipping point. Globally, there is now enough waste glass in circulation to make it completely unnecessary to mine raw materials. Not only can we avoid adding to the heaps of waste glass designated 'low value' and stockpiled across our planet, we can even reduce the amount of waste we already have.

The glass industry itself has been in decline not only in this country but across Europe and further afield. In this decline has been the loss of skills, craft, innovation and design.

In the shadow of this decline the GHC aims to explore new directions and innovations for the material. It challenges the established and unsustainable traditions, norms and systems that we have long been dependent on and recognises that sustainability is about embracing diverse solutions.

Since the first Challenge in 2007 we have run many events, both internationally and here in the UK, with each focusing in one way or another on the turning of waste material into valued commodities and resources.

When we set out to develop a Challenge event, we rarely know in advance what the format will be. It often depends on the space, equipment, raw materials and technical assistance available. We adapt to the idiosyncrasies of each particular location and take inspiration from each new possibility open to us. The Glass Heap Challenge is a portable idea.

We've run master classes, exhibitions, on-site demonstrations, challenged teams of artists, makers and designers to create products from waste material, produced merchandise for companies such as microbreweries, upcycled glass blowing moulds to create new forms and created hundreds of unique designs and pieces from tableware to architectural applications.

The most recent Glass Heap Challenges have been:

- in Sweden where the Glass Factory Museum in Boda and Linnaeus University invited us to explore the issues of sustainability and environmental damage to the land around the old industrial glass factories. International artists and designers responded to place and landscape by using found glass from the spoil heap around those abandoned places to create pieces exploring what future glass could look like

- in Brighton, UK where Brighton University and the Cathedral Group provided us with access to a piece of waste land due for development. During a week that coincided with the annual Brighton Festival, we provided information and a talking space around sustainability and social and environmental concerns alongside live demonstrations providing examples of what can be created from recycled glass

- in Denmark where the Danish Glass Museum in Ebeltoft was keen to develop working partnerships with local businesses. A craft beer brewery had recently opened locally so we devised a challenge around the title "rethinking beer drinking". We gathered artists from around the world each of them bringing their own cultural interpretation of what it takes to upcycle glass and challenged them to create unique 'beer drinking' products. This has since led to a reciprocal and sustainable project between the museum and the brewery

- most recently in Sunderland, UK, where in partnership with the University of Sunderland, the National Glass Centre and Sunderland City Council, we gave live demonstrations on Roker Beach. This involved a mobile glass furnace and a flame working torch. With an audience watching, students and tutors from the university worked to develop their own artworks using waste glass. Once these artworks had been created they were transferred through a tunnel under the seawall and installed in the recently restored Roker lighthouse.

One of the most rewarding aspects of the Glass Heap Challenge is that we are able, through discussion and practical demonstrations, to engage with the general public in a way that both explains and fosters appreciation for the material of glass and its upcycling potential.

We really want to encourage artists, makers and designers to engage in discussions with the glass industry and waste management companies to find ways in which they can work together to deliver creative and innovative solutions to the problems of waste.

However, with so many different varieties of glass, each with its own unique characteristics and its own equally unique set of answers, one thing the Glass Heap Challenge doesn't do is to try and provide a comprehensive solution to the problem of glass waste.

What we do provide is an entertaining and informative platform for discussion alongside a playful space where new ideas and solutions can be developed and demonstrated.

Matt Durran
Studio Matt Durran

Image: Sunderland City Council

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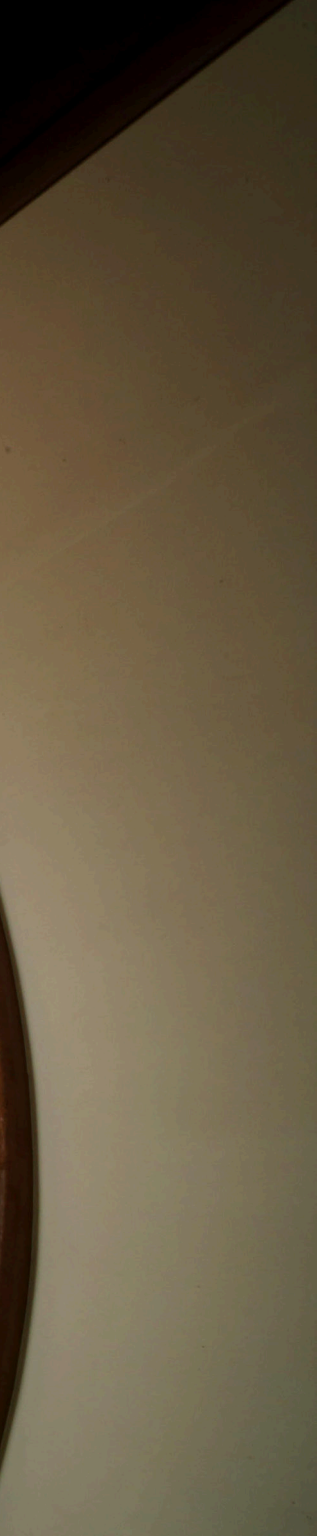
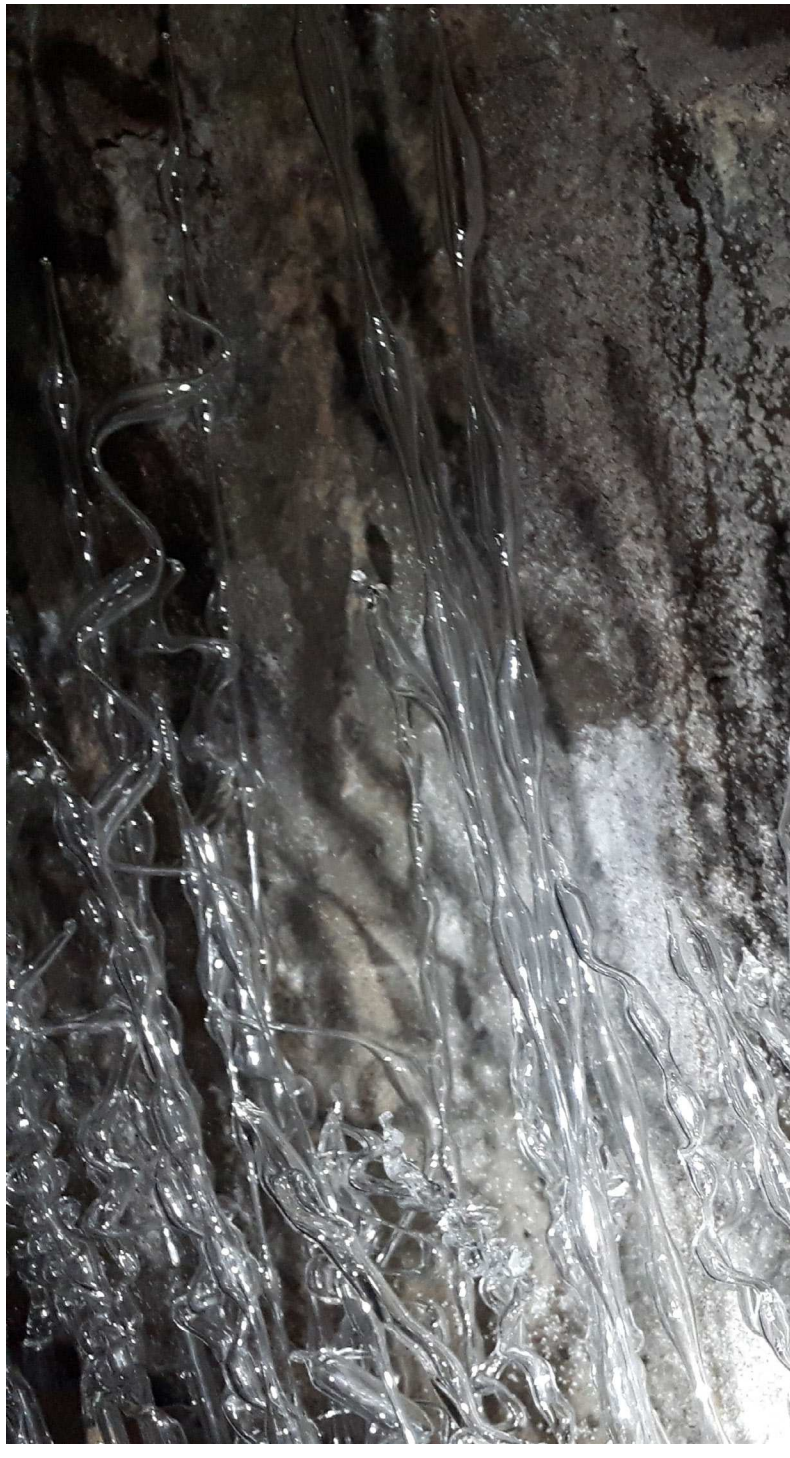


INSIDE - INSTALLATION

ROKER LIGHTHOUSE



Images: Helen Pailing

Images: Rod Morris

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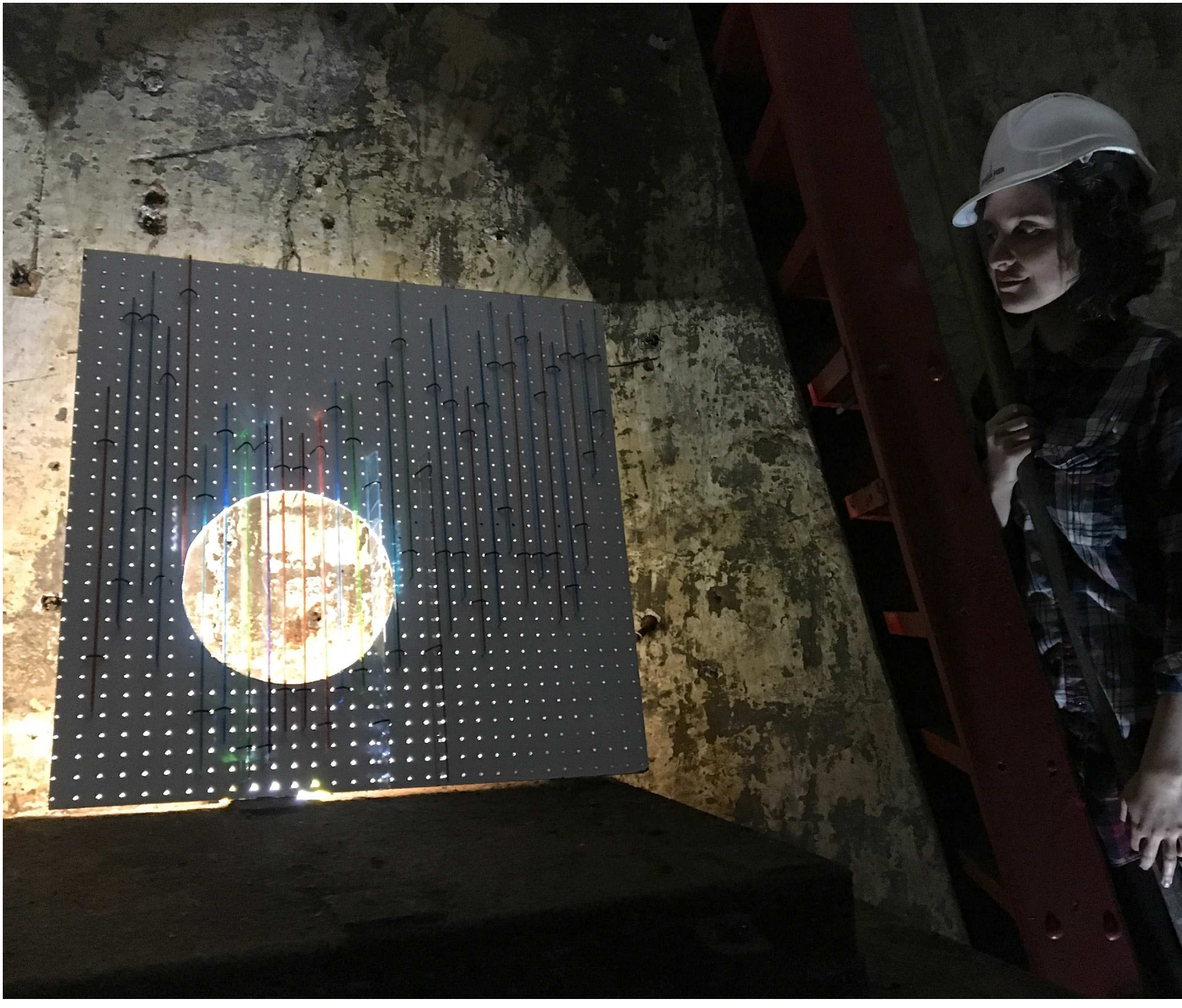


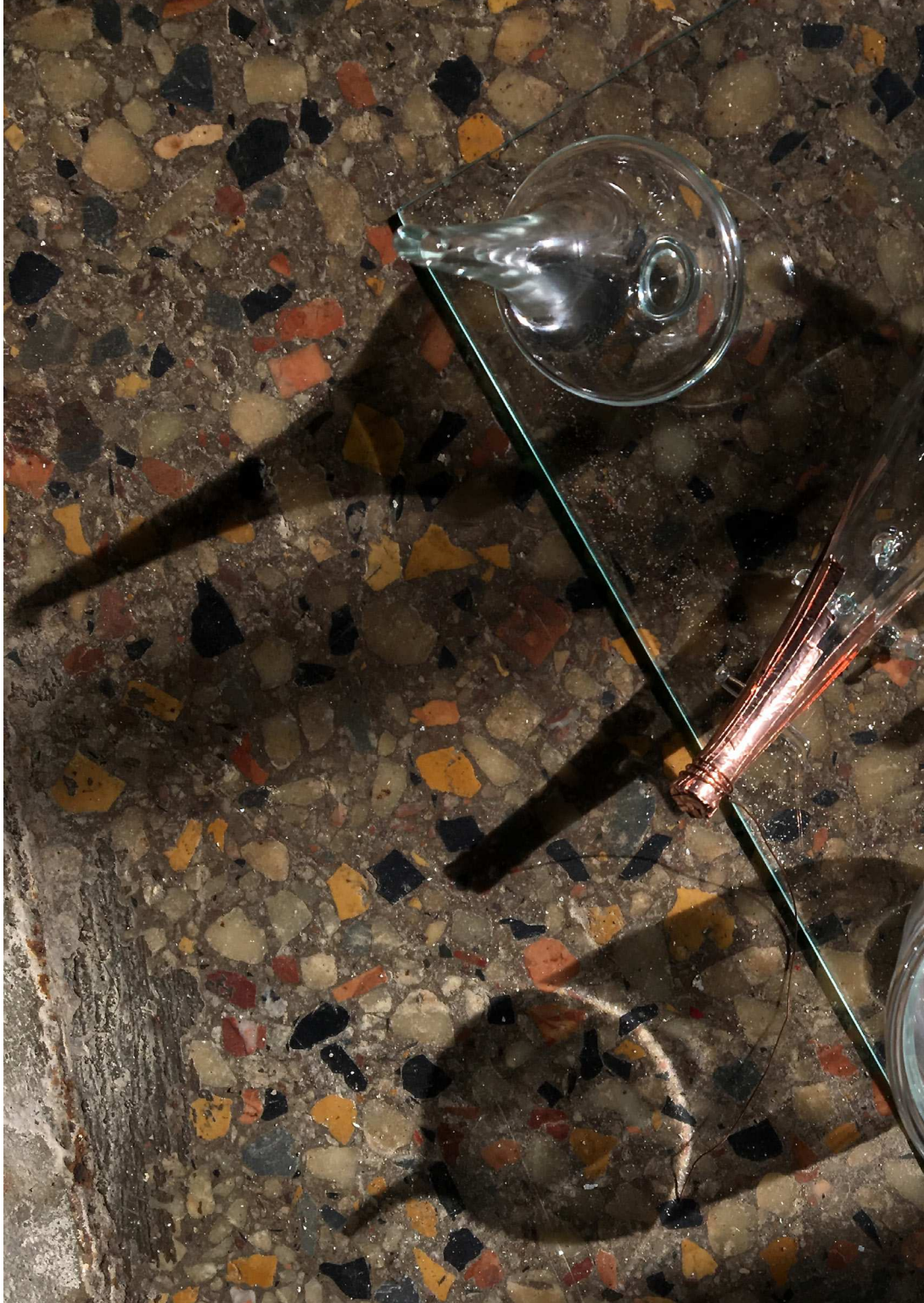
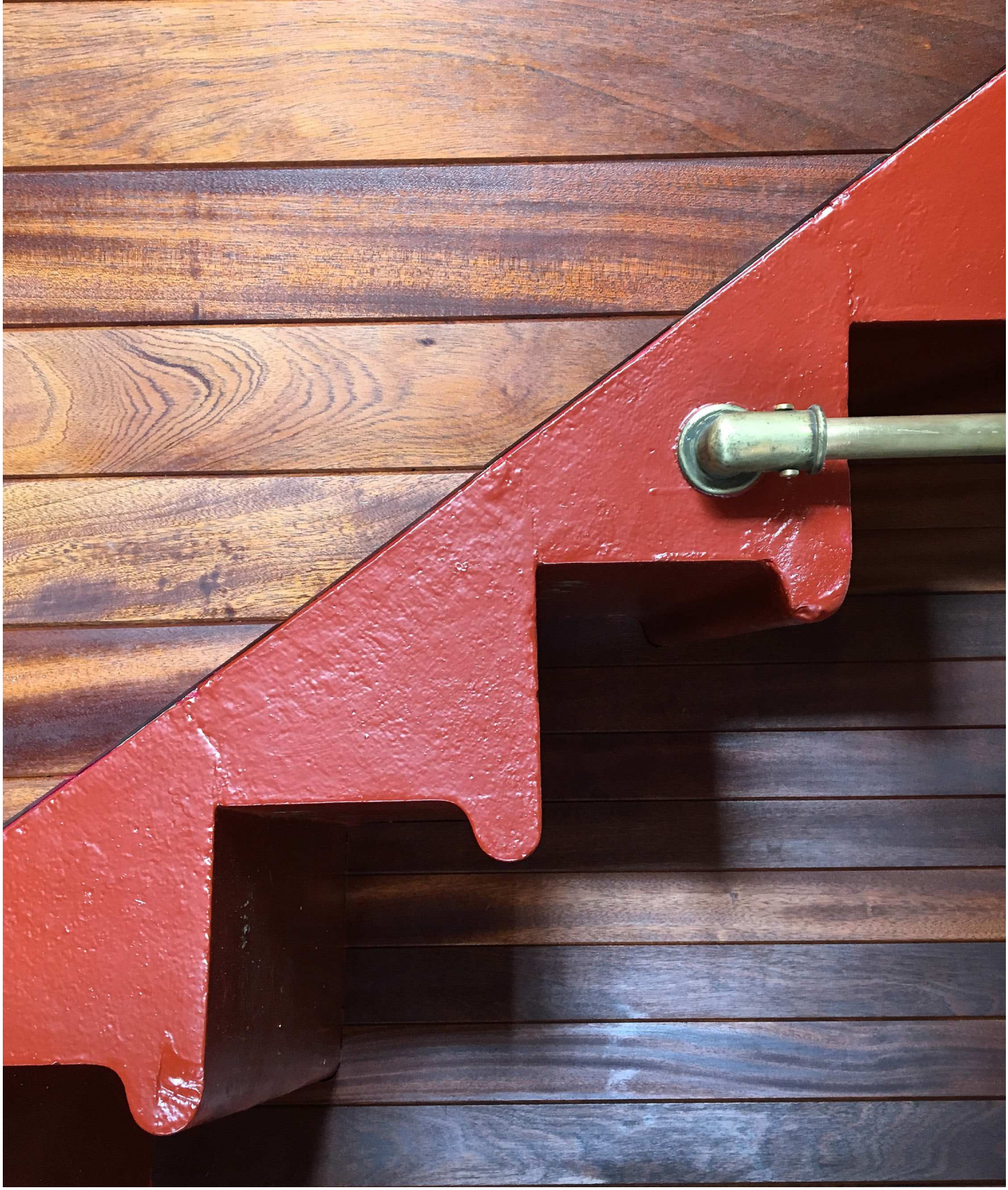


Image: Rod Morris



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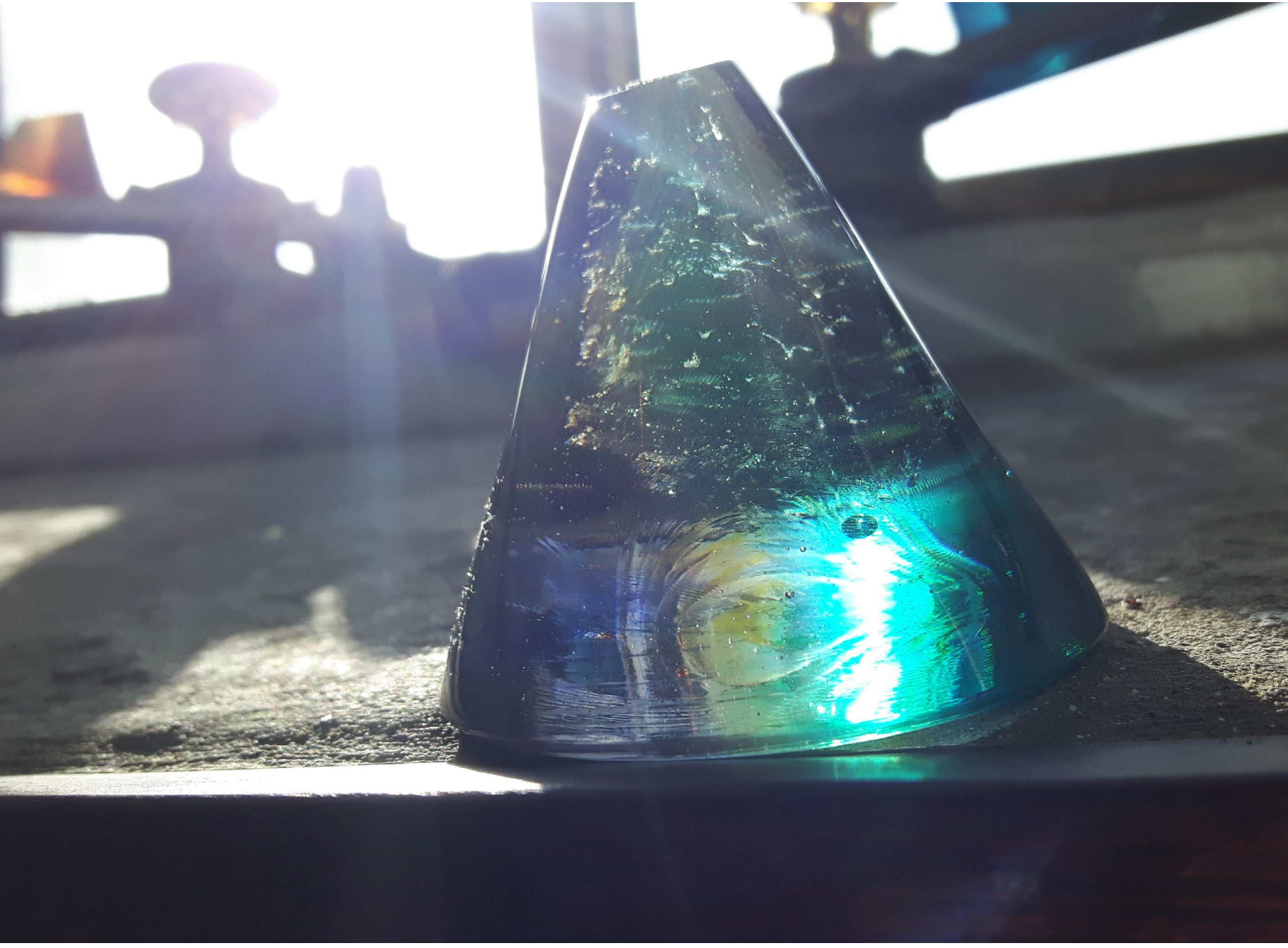

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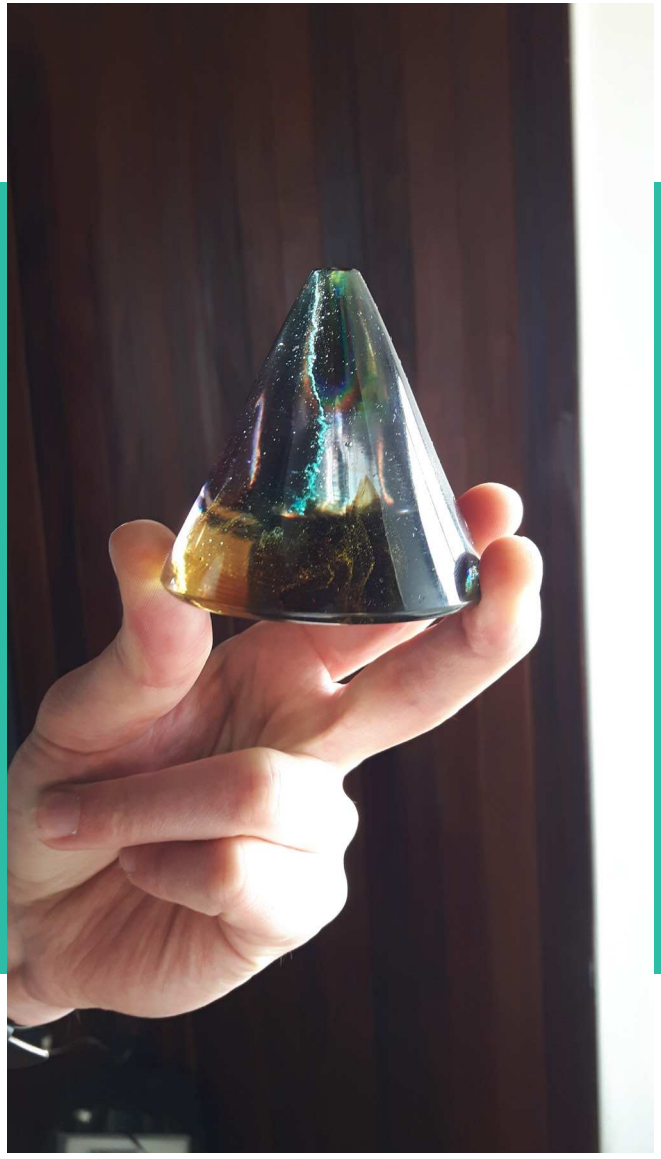

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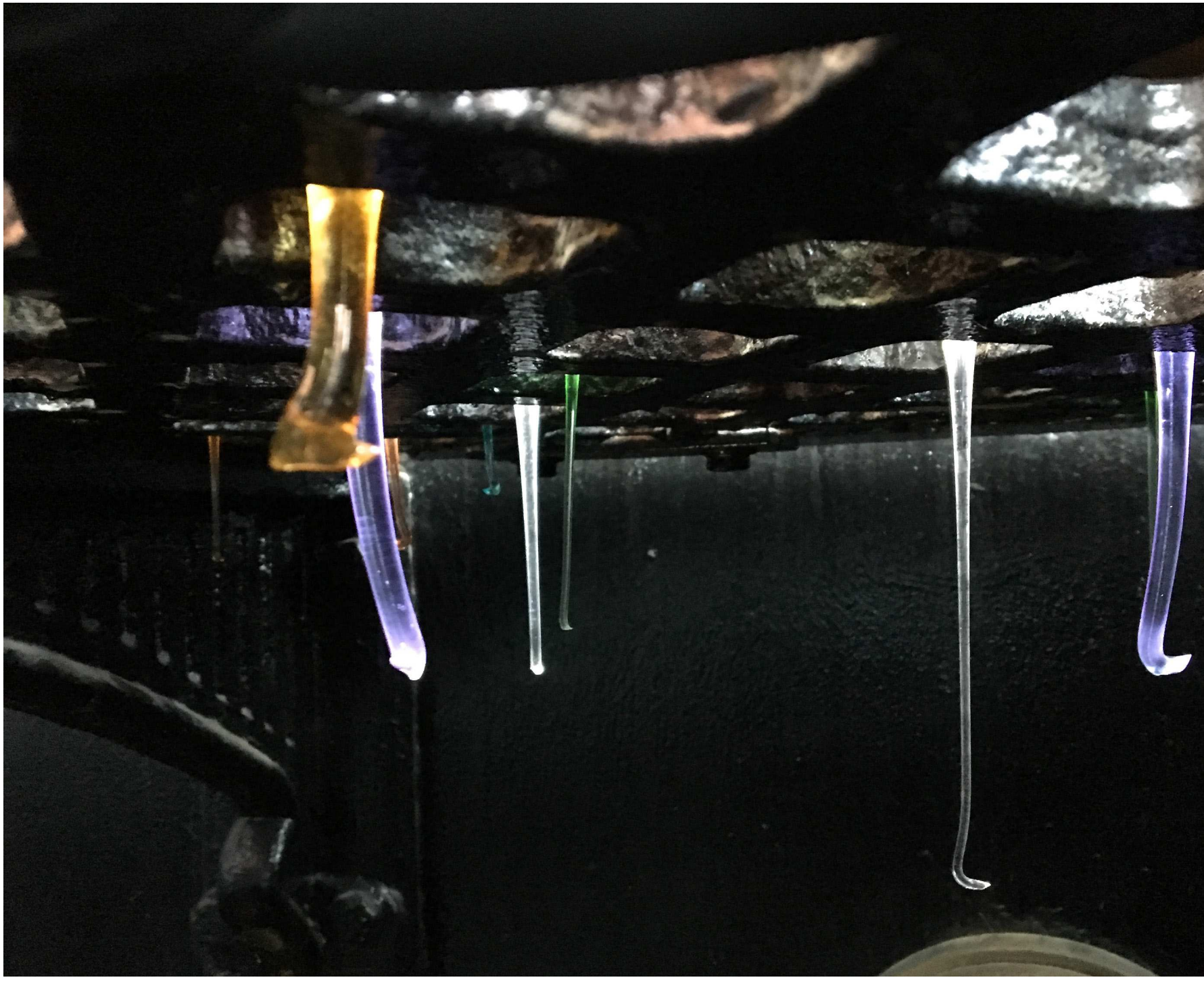

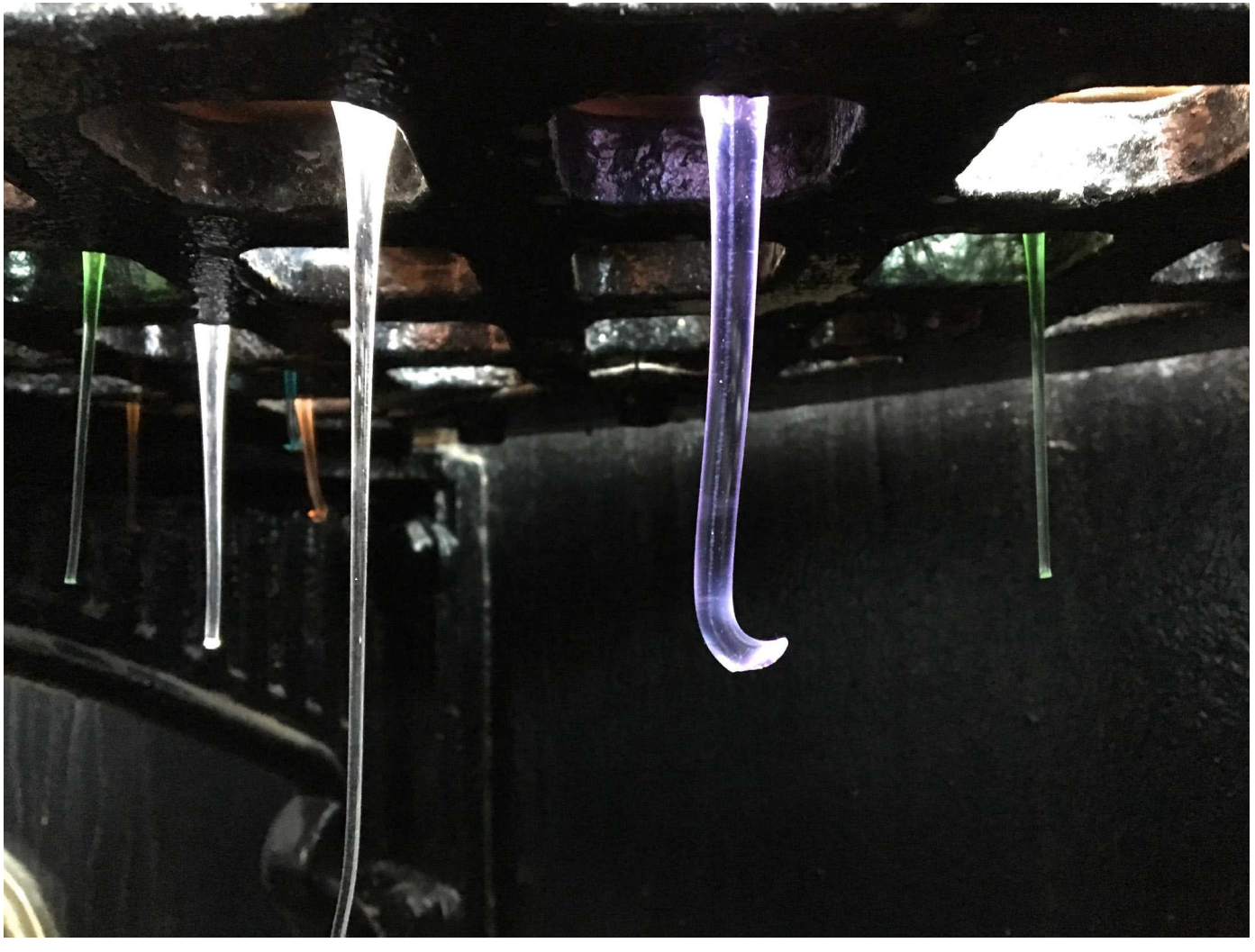

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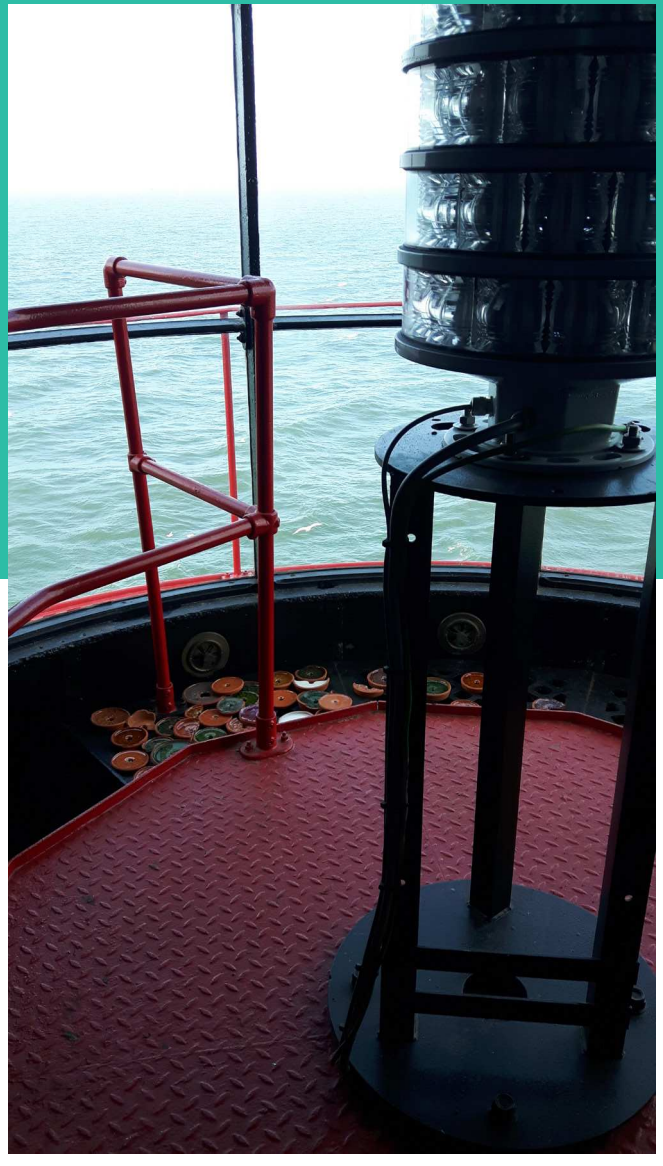

Images: Helen Pailing, Rod Morris

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Credits:

Concept and Project Development: Inge Panneels

Photography: Rod Morris and the Artists

Text: Inge Panneels and Matt Durran

Contributions: Matt Storey

Layout: Tom Jordan

Video link:

https://vimeo.com/277358185

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Helen Pailing
Rod Morris - Roadhouse Films

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Roker Pier Sunderland

GLASS AS A MATERIAL IS 100% RECYCLABLE

REFLECTIONS II WAS A PROGRAMME OF ARTS EVENTS WHERE THE NATURE AND RE-USE OF INDUSTRIAL MATERIALS (PARTICULARLY GLASS) FORMED THE FOCUS THROUGH WHICH TO REFLECT ON MAKING AND SUSTAINABILITY WITH THE SEAFRONT AT ROKER, THE ROKER LIGHTHOUSE AND THE NATIONAL GLASS CENTRE PROVIDING A SETTING.

THE REFLECTIONS II PROJECT CONSISTED OF A SYMPOSIUM IN MAY 2018, A GLASSHEAP CHALLENGE EVENT COMPRISING WORKSHOPS HELD AT HOLEY ROCK CORNER ON ROKER SEAFRONT, AND AN INSTALLATION OF THE WORKS THAT EMERGED FROM THESE EVENTS IN ROKER LIGHTHOUSE - A REFURBISHED VICTORIAN ADDITION TO THE PIER.